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DAINTY SPRING FURNISHINGS.

BY MRS. OLIVER BELL BUNCE.

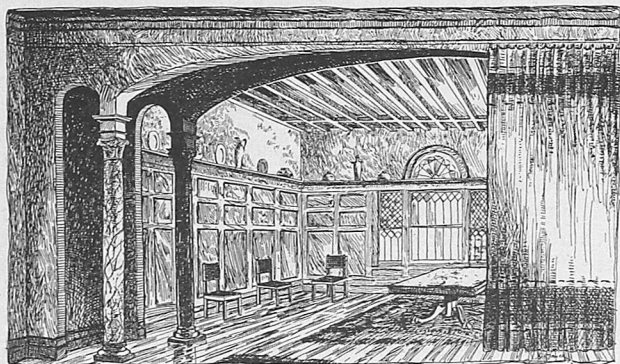


LONG ago, in the olden times spring cleaning, and spring renovation consisted merely of the re-adjustment of curtains, draperies, and the like. The turning around of the furniture, and the shaking of the same carpets which for years had been used in the household for floor coverings. But now, in this decorative age, the woman up to date when the spring days make their appearance, gives all her attention to her out-of-town bungalow, her small villa on

the hillside, or the pretty cottage, where she can get pure air either by seashore or mountain; a rest cure which she takes to herself, where quiet and comfort will last some months, and so a general overhauling of rooms are necessary to ensure attractiveness as well as health for the time spent there.

In remodeling a room, there are certain points which can be obtained for little expense; for instance, a new drapery here, a simple floor covering there, a few bits of tasteful furniture added, and by these additions the whole atmosphere is changed generally for the better. The breakfast-room which last season was dressed in green, blooms forth in a scheme of delicate tones just as charming and just as attractive, although in three and sometimes four different tints, which do not fade and hold their own through the entire season.

This spring the market overflows with stunning hangings, draperies in superb designs of silk, linen and cotton. For the breakfast-room there is a Japanese Hydrangea, the ground work of white in which the yellow flower with immense leaves does capital service as a strong device, or, there is a Watteau pattern in which delicate pinks, cream whites and soft greys, act as a frame for these choice pictures, on linen and silk, or, if a more satin effect is desired there is a silk texture



THE BREAKFAST-ROOM.

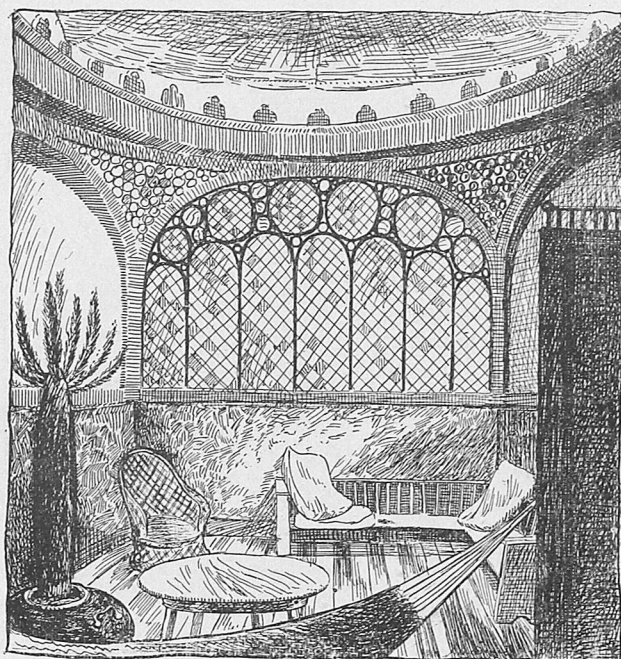
known as the Rayure, of a mingling of broad and broken stripes, in which a tender terra cotta, delicious blues, and a tint of yellow are the prevailing tones. All these stripes are artistically grouped in bunches of flowers, each line decorated by conventional buds and leaves, the whole forming a beautiful plan for spring and summer draperies.

This year, Louis Sixteenth in all hangings are

very much in vogue. They vary at different prices; the lowest seventy-five cents a yard, the highest four dollars, every scheme beautiful in its way, in all tones, tints, colors and striking hues which captivate the eye.

Some can be purchased that boast of one tint, and yet on their face have a design in the same tone in raised effect. Of course, of these hues there are those more taking, and perhaps green, maybe the one owing to the fact that above this solid mass the white ceiling covering can be brought down to act as a frieze. This scheme is decidedly illuminating, and fresh in appearance, and especially fitted for a town house drawing-room, where rich effects are much desired.

In cotton draperies for summer parlors, there is a



THE DETACHED TEA-ROOM.

shadow moire which when hung will prove an attractive scheme, the body being in tone of a rich terra cotta in a broad stripe, of which tulips in shadowy colors form the device. All cotton goods need as a general thing an inner lining, which gives a firm set to these fabrics when in place.

Among the spring goods, there is a texture of silk and linen which for beauty is very delicious, an old French production, which as a scheme color is very ornamental. On a groundwork of apple green, are bunches of roses in rich red, with their green leaves, surrounded by a flowing design in cream white, with a vine of the same rich hues, although in much smaller floral decoration, like that of the centrepiece; these goods can be procured in all the colors; are fifty inches wide; most suitable for portières, window-curtains and the like.

Plain solid colors are never out of fashion, but this spring there is a tender green, a soft mauve, a delicious blue, a charming pink something between a velour and rich taffeta silk which as a hanging could not be equalled. Of course they are expensive in price, but have one merit above all others they do not fade, and can stand a midday sun at all seasons of the year.

There are also certain satins, which are the finest of qualities in the finest of colors which as a drapery for all rooms are commendable, and for the out-of-town living-room, an exquisite scheme. With these invest-

ments, can be bought a plain filling to match any tint desired, and by the aid of an Eastern rug, a Japanese square of white in tones of green, blue, brown or any other complementary hue—or better still for the warm days, a fine finished cocoa matting of grotesque patterns—there will be created for this place, a charming effect, where artistic completeness never fails to find a place.

As for thin materials, there are endless patterns. Tiny stripes in Swiss, wreaths in tambour, pretty borders in point d'esprit, cut work in strong designs, and Renaissance lace in artistic hues, all good as window dressing set off by bows, loops, ends of narrow satin ribbon as finishing touches for sash windows and small hall doors.

For the furnishing of mantel-shelves, it is surprising how, by careful selection a certain bit of faience, some Venetian andirons, or perhaps, hung up at the side, some brass odd pieces will set off this place, that many times is really the focus of the room. Terra cotta, in squares of a good conventional pattern, is an excellent chimney device. The studio mantel-shelf, now finds its place particularly in the summer villa. It may be built of brick, with a broad shelf, high up near the ceiling, which acts as a flower scheme during the spring and summer months. But in every home the log-wood fire should be on hand when nights are cold and evenings chilly.

Tea-rooms, or strictly speaking tea-houses, will this summer be all the go. With the man who cares but little for the expense, this artistic place can be made separately from the main home, and connected with his library by a narrow passage-way, over which can be a grape arbor, or a striped awning of blue or white. To make this novelty perfectly enjoyable, and a delightful spot, much depends on the furnishing in all respects—the details being well finished; tints chosen, and followed up closely; taste exercised, and the whole excellent in its way. Tea-rooms can of course be built of wood in any shape, but the octagon is by far the most attractive. To make this a complete rest cure, a sun bath in which every bright day is a boon, there should be on every side broad windows, which can be curtained and poled with all these attractive fabrics thus described. To dress first these places, which let in the sun and air the Venetian blind can be used with excellent taste, or the porch, a curtain which perhaps is lighter in effect, and produces as good a show: Around its entire sides, or half way around, can be made a comfortable lounge, but the tea sofa is the pretty affair to ensure comfort and adorn as well with its spindle back and well-cushioned seat. There should be rockers in wicker, tables of the same

wood and all appointments so dear to womankind. In the tea-house illustrated in this article there are certain advantages that will prove a delight if well understood. This out-of-door affair is of glass, on all sides, with a top in leaded panes, which, of course, is the full charm.

But to make this room an agreeable one for the warm days, and deluge it with a soft light, a green curtain in linen can be hung so as to be drawn at will across the entire top. While removed a few inches from the ceiling are a number of electric bulbs, which make for the evening a fine illumination, and furnishings that are suited to these particular places. In fact, a gossipy room where confidences can be told, and friendships exchanged. A spring and summer room should be one where the whole scheme is a light one. A cool place where deep

tones are discarded and daintiness found everywhere. Yet if a desire is created to furnish a cottage in a substantial style the dark and rich mahogany can be given a place but with draperies delicate in hues that are merely suggestions of tints. Of course with curly birch, oak bird's eye, maple and the white wood enameled, certain darker colors can be employed, that is for the hangings of doors and at small windows. But care should be taken that even then the right tone be selected.

Violets, as a scheme for wall furnishings, seem to be one of the styles set off by a wonderfully decorative frieze. These flowers are splendidly depicted, are in every tint, with their broad leaves, which add greatly, giving a strong and finished coloring to the whole.

This season there can be built to any cottage or villa a double apartment where meals are served, that is beyond the dining-room proper is a small ante-room, which can be easily constructed and take its place as a breakfast place. These rooms are separated by a portière which is well lined, so that the color is decided on either side and so well made as to suit the scheme of walls and floor coverings. So when a social function is given, the whole can be thrown into one and a brilliant show is created.

Yet after all it is not the showy draperies, the much beflowered wall, or even the rugs for which much money has been paid that make for all these places an enviable spot. It is the home feeling that can be acquired by simple furnishing; an atmosphere given of intense sweetness; and that by true artistic treatment we gain the rest we seek, that when the quiet hour comes we shut the door, glad to find a spot where, home, love, and affection are all our own.



THE SPRING MANTEL-SHELF.